

## Grand Finale II.

*SCENE II.* An avenue to the City of Thebes.

In front, a clump of Palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy: At back, triumphal arch. The stage is crowded with people.

*Allegro maestoso.* (♩ = 100)

*ff*

*mf*

*cresc.* *e* *stringendo a poco a poco*

*cresc.*

Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aida and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.

SOPRANO I.

*a tempo come prima.*

Chorus of People.

Gloria all' E-git-to, ad I - si - de che il sa - cro suol pro - teg - ge! Al  
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

SOPRANO II.

Gloria all' E-git-to, ad I - si - de che il sa - cro suol pro - teg - ge! Al  
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

TENOR.

Gloria all' E-git-to, ad I - si - de che il sa - cro suol pro - teg - ge! Al  
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

BASS.

Gloria all' E-git-to, ad I - si - de che il sa - cro suol pro - teg - ge! Al  
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

*ff a tempo come prima.*

Re che il Del - ta reg - ge, al Re che il Del - ta reg -  
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg -  
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge  
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas - ter

Re che il Del - ta reg - ge, al Re che il Del - ta reg -  
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

*pesante e stent.*

ge in - ni fe - sto - si al - ziam!  
ter Raise we our fest - al song! Glo - ria!  
Glo - ry!

ge in - ni fe - sto - si al - ziam!  
ter Raise we our fest - al song! Glo - ria!  
Glo - ry!

*pesante e stent.*

in - ni fe - sto - si al - ziam!  
Raise we our fest - al song! Glo - ria!  
Glo - ry!

ge in - ni fe - sto - si al - ziam!  
ter Raise we our fest - al song! Glo - ria!  
Glo - ry!

*pesanti.* *mf*

Glo - ria!  
Glo - ry! Glo - ria!  
Glo - ry!

Glo - ria!  
Glo - ry! Glo - ria!  
Glo - ry!

Glo - ria!  
Glo - ry! Glo - ria!  
Glo - ry!

Glo - ria!  
Glo - ry! Glo - ria!  
Glo - ry!

Glo - ria al Re! Glo - ria, glo -  
 Glo - ry, oh King! Glo - ry, glo -

Glo - ria,  
 Glo - ry, glo - ria,  
 glo - ry, glo - ry,

Glo - ria al Re! Glo - ria,  
 Glo - ry, oh King! Glo - ry, glo - ria,  
 glo - ry, glo - ry,

Glo - ria,  
 Glo - ry, glo - ria,  
 glo - ry, glo - ry,

*cresc. e stringendo a poco*

ria, glo - ria! In - ni al - ziam, in - ni al - ziam! Glo -  
 ry, glo - ry! Raise we our song, raise we our song! Glo -

glo - ria!  
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -  
 Raise we our song, raise we our song! Glo -

glo - ria!  
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -  
 Raise we our song, raise we our song! Glo -

glo - ria!  
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -  
 Raise we our song, raise we our song! Glo -

*a poco*

ria al Re! In - ni fe - sto - si, fe - sto - si al  
 ry, oh King! Our fes - tal song, raise we our fes - tal

ria al Re! In - ni fe - sto - si al  
 ry, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al  
 - ry, oh King, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al  
 - ry, oh King, oh King! Raise we our song, our fes - tal

*tornando come prima  
cantabile*

ziam! S'in - trec - ei il lo - to al lau - ro sul  
 song! SOPRANI SOLI. The lau - rel with the lo - tus bound the

ziam! S'in - trec - ei il lo - to al lau - ro sul  
 song! The lau - rel with the lo - tus bound the

ziam!  
 song!

ziam!  
 song!

*tornando al I. tempo*

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,  
 vin - ci - to - ri!  
 brows en - wreath - ing!

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,

sten - da sull' ar - mi un vell! Dan - ziam. \_\_\_\_\_ fanciulle e - gi - zie, le  
 Veil warlike arms from sight. Ye sons \_\_\_\_\_ of Egypt dance a - round, And

sten - da sull' ar - mi un vell! Danziam, fan - ciul - le e - gi - zie,  
 Veil warlike arms from sight. Ye sons of E - gypt danc - ing,

mi - sti - che ca - ro - le, co - me d'in - tor - no al  
 sing your mys - tic prais - es, As round the sun in

le mi - sti - che ca - ro - le, co - me d'in -  
 Now sing your mys - tic prais - es, As round the

*cresc.*

so - - - le dan - za - no gli a - stri in ciel.  
 maz - - - es Dance all the stars in de - light.

tor - no al so - le dan - za - no gli a - stri in ciel.  
 sun in maz - es Danc - ing the stars de - light.

**Chorus of Priests.**

TENOR I.

TENOR II.

BASS I.

BASS II.

Del - la vit -  
 Un - to the

Del - la vit - to - ria a - gl'ar - bi - tri su - pre - mi il  
 Un - to the pow - er, war's is - sue dread de - cid - ing,

to - ria a - gl'ar - bi - tri su - pre - mi il  
 pow - er, war's is - sue dread de - cid - ing, our

Del - la vit -  
 Un - to the

guar - do er ge te,  
 Our glanc - es raise we;

Gra - zie a - gli  
 Thank we our  
 guar - do er - ge  
 glanc - es up - raise  
 to - ria a - gl'ar - bi - tri su - pre - mi il  
 pow - er, war's is - sue dread de - cid - ing, Our  
 gra - zie a - gli Dei ren - de - te nel for - tu -  
 Thank we our gods, and praise we On this tri -

Dei ren - de - te nel  
 gods and praise we on  
 gra - zie a - gli Dei ren - de - te nel for - tu -  
 Thank we our gods, and praise we on this tri -  
 guar - do il guar - do er - get te; gra - zie ren - de - te  
 glanc - es, our glanc - es raise we; Thank we and praise we  
 na - to di, gra - zie a - gli Dei, gra - zie ren - de - te nel  
 umphant day, Thank we our gods, thank we and praise we on

**Chorus of People.**

SOPRANO I. *ff*  
 Co - me d'in - tor - no al  
 As round the Sun in

SOPRANO II. *ff*  
 Co - me d'in - tor - no al  
 As round the Sun in

TENOR. *ff*  
 In ni - fe -  
 Raise we - our -

BASS. *ff*  
 In - ni fe -  
 Raise - we our

**Chorus of Priests.**

for - tu - na - to di, *ff*  
 this tri - um - phant day,  
 gra - zie a - gli  
 thank we - the -

na - to di, *ff*  
 um - phant day,  
 gra - zie a - gli  
 thank we - the -

nel for - tu - na - to di, *ff*  
 On this tri - um - phant day,  
 gra - zie a - gli  
 thank we the

for - tu - na - to di, *ff*  
 this tri - um - phant day,  
 gra - zie a - gli  
 thank we the

*ff*

so - - le dan-za-no gli a-stri in ciel!  
 maz - - es Dance all the stars in de-light!

so - - le dan-za-no gli a-stri in ciel!  
 maz - - es Dance all the stars in de-light!

sto-si alziam al Re, al - zia - mo al Re.  
 fes - tal song, Raise we our song to the King.

sto-si alziam al Re, al - zia - mo al Re.  
 fes - tal song, Raise we our song to the King.

Dei ren-de - te nel for-tu-na-to di.  
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.  
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.  
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.  
 gods and praise we On this tri-umphant day.

(The Egyptian troops, preceded by trumpets, defile before the King.)

*mf*

Verdi — Aida, Act II

First system of musical notation, featuring a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes a triplet of eighth notes in the first measure and a bass clef with a flat sign.

Second system of musical notation, continuing the vocal and piano parts. It features a triplet of eighth notes in the vocal line and a bass clef with a flat sign in the piano part.

Third system of musical notation, including a piano dynamic marking (*p*) in the vocal line and a bass clef with a flat sign in the piano part.

Fourth system of musical notation, showing a triplet of eighth notes in the vocal line and a bass clef with a flat sign in the piano part.

Fifth system of musical notation, featuring a triplet of eighth notes in the vocal line and dynamic markings of *ff* and *mf* in the piano part.

Sixth system of musical notation, concluding the page with a triplet of eighth notes in the vocal line and a bass clef with a flat sign in the piano part.

The first five systems of the score are piano accompaniment for a vocal line. Each system consists of a grand staff with a treble and bass clef. The music is in a minor key with a key signature of two flats. The first system features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues with similar rhythmic patterns. The third system includes a fermata over a note in the right hand. The fourth system has a fermata over a note in the right hand. The fifth system includes a *cresc. b2* marking and a fermata over a note in the right hand.

**Ballabile.**  
**Più mosso. (♩ = 144)**

The sixth and seventh systems of the score are piano accompaniment for a dance. Each system consists of a grand staff with a treble and bass clef. The music is in a minor key with a key signature of two flats. The sixth system includes a *p staccato* marking and a dynamic marking of *p*. The seventh system continues with similar rhythmic patterns. The eighth system includes a dynamic marking of *p*.

(A group of dancing-girls appears, bringing the spoils of the conquered)

Verdi — Aida, Act II

This page of musical score for Verdi's *Aida*, Act II, consists of seven systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat major or D-flat minor), and the time signature is 3/4. The score includes various dynamic markings: *mf* (mezzo-forte) in the first system, *pp* (pianissimo) in the second and fifth systems, and *ff* (fortissimo) in the third and fourth systems. Articulation includes slurs, accents, and fermatas. The first system features several triplet markings in the bass line. The second system has a *pp* marking in the bass line. The third system has *ff* markings in both staves. The fourth system features a complex, rapid melodic line in the treble staff with many slurs and accents. The fifth system has a *pp* marking in the bass line. The sixth and seventh systems continue the complex melodic and harmonic textures established in the fourth system.

Verdi Aida, Act II

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *tr* and *tr*.

Second system of musical notation, continuing the complex rhythmic patterns and dynamic markings from the first system.

Third system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *f*.

Fourth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *pp*.

Fifth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *pp*.

Sixth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings such as *pp*, *f*, *p*, *f*, *p*, *f*, and *pp*.

Verdi — Aida, Act II

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern with many sixteenth notes, starting with a forte (*fz*) dynamic and moving to piano (*p*). The left hand (bass clef) plays a steady eighth-note accompaniment, ending with a piano (*p*) dynamic.

Second system of musical notation. The right hand features a triplet of sixteenth notes in the first measure, followed by eighth notes. The left hand continues with eighth notes. The dynamic is marked *pp* (pianissimo).

Third system of musical notation. The right hand has a melodic line with accents and slurs. The left hand has a bass line with slurs. The dynamic is marked *mf* (mezzo-forte).

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The dynamic is marked *ff* (fortissimo) in the first measure and *p* (piano) in the last measure.

Fifth system of musical notation. The right hand features a triplet of sixteenth notes in the first measure, followed by eighth notes. The left hand continues with eighth notes. The dynamic is marked *pp* (pianissimo).

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The dynamic is marked *mf* (mezzo-forte) in the first measure and *ff* (fortissimo) in the last measure.

Verdi Aida, Act II

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. It includes various rhythmic values and dynamic markings such as *f*.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *m.s.* (mezzo-soprano).

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *ff*.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *ff*.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ppp*.

First system of a piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

Second system of a piano accompaniment, continuing the complex rhythmic texture from the first system.

Third system of a piano accompaniment. It includes dynamic markings: *ff* in the bass staff, *pppp* in the treble staff, and *pp* in the bass staff. A first ending bracket labeled '8' spans the final two measures of the system.

Fourth system of a piano accompaniment. It begins with a first ending bracket labeled '8' over the first two measures. The bass staff has a *pp* dynamic marking.

Fifth system of a piano accompaniment. It features dynamic markings of *f* and *ff*. A first ending bracket labeled '8' is present over the first two measures.

Verdi — Aida, Act II

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties. The lower staff (bass clef) contains a bass line with slurs and ties. The dynamic marking *ff* is present in both staves.

Second system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties. The dynamic marking *m.s.* is present in the lower staff.

Third system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Verdi Aida, Act II

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats and a 2/4 time signature. The right hand contains complex chordal textures with many accidentals, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features melodic lines with slurs and ornaments, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has dense chordal passages, and the left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, featuring more intricate right-hand passages with slurs and dynamic markings like 'f' and 'v'. The left hand accompaniment remains consistent.

Fifth system of musical notation, concluding the page with rhythmic patterns in both hands, including slurs and dynamic markings.

Verdi Aida, Act II

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a *pp* dynamic marking in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

Third system of musical notation, featuring a *pp* dynamic marking in the second measure.

Fourth system of musical notation, characterized by chords and a *fz* dynamic marking in the first measure, followed by *p* and *pp* markings in subsequent measures.

Fifth system of musical notation, featuring a *fz* dynamic marking in the first measure, followed by *p* and *staccato e pp* markings in subsequent measures.

Verdi — Aida, Act II

First system of the musical score. The right hand (treble clef) features a continuous sixteenth-note accompaniment. The left hand (bass clef) has a melodic line with a long slur across the first two measures.

Second system of the musical score. The right hand continues with sixteenth-note accompaniment. The left hand features a triplet of eighth notes in the first measure, marked *mf*, followed by a melodic line with slurs.

Third system of the musical score. The right hand continues with sixteenth-note accompaniment. The left hand features a triplet of eighth notes in the first measure, followed by a melodic line with slurs, marked *pp*.

Fourth system of the musical score. The right hand continues with sixteenth-note accompaniment. The left hand features a melodic line with slurs, marked *ff* in the final measure.

Fifth system of the musical score. The right hand features a complex, rapid sixteenth-note passage. The left hand has a melodic line with slurs and a final cadence.

(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

Tempo I.

**Chorus of People.**

**SOPRANO I.**  
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con  
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

**SOPRANO II.**  
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con  
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

**TENOR.**  
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con  
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

**BASS.**  
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con  
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

**Chorus of Priests.**

**TENOR I.**  
A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

**TENOR II.**  
A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

**BASS I.**  
A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

**BASS II.**  
A - gliar - bi - tri su - premi  
To pow - ers war de - ciding

**Tempo I.**

*ff grandioso*

Verdi — Aida, Act II

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -  
 ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -  
 ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -  
 ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -  
 ours; Green bays and fra-grant flow-ers, Green bays and fra - grant

il guar - do er - ge - te,  
 our glanc - es raise we,

il guar - do er - ge - te,  
 our glanc - es raise we,

il guar - do er - ge - te,  
 our glanc - es raise we,

il guar - do er - ge - te,  
 our glanc - es raise we,

*ff*

*rit.*

Più animato.

ro - i i lau - ri, i fior ver - siam!  
flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!  
flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!  
flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!  
flow - ers Scat - ter their path a - long!

il guar - do er - ge - te;  
Our glanc - es raise we;

il guar - do er - ge - te;  
Our glanc - es raise we;

il guar - do er - ge - te;  
Our glanc - es raise we;

il guar - do er - ge - te;  
Our glanc - es raise we;

Più animato. (♩ = 132)

*mf*

**Priests.**

gra - zie a - gli Dei, Thank we our gods,	a - gli Dei ren - thank our gods and
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The first system shows the vocal parts for the Priests. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The lyrics are: "gra - zie a - gli Dei, Thank we our gods, a - gli Dei ren - thank our gods and". The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

The piano accompaniment for the first system, showing the Treble and Bass clefs. The bass line has a consistent eighth-note accompaniment, while the treble line has a more active melodic line with some slurs.

de - te nel for - tu - na - to di. praise we On this tri - um - phant day.	de - te nel for - tu - na - to di. praise we On this tri - um - phant day.	nel for - tu - na - to On this tri - um - phant
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The second system continues the vocal parts and piano accompaniment. The lyrics are: "de - te nel for - tu - na - to di. praise we On this tri - um - phant day. nel for - tu - na - to On this tri - um - phant". The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the second system, showing the Treble and Bass clefs. The bass line continues with the eighth-note accompaniment, and the treble line has a melodic line with some dynamics markings like *pp*.

**People.**

Vie - ni, o guerrier, vie - ni a gio - ir, a — gio - ir con noi, o — guer -  
 Hith - er, glorious band, min - gle your joy, mingle your joy with ours, hith - er ad -

Glo - ria, glo - ria, glo - ria, glo - ria al guer -  
 Glo - ry, glo - ry, glo - ry, glo - ry be

Glo - ria, glo - ria, glo - ria, glo - ria al guer -  
 Glo - ry, glo - ry, glo - ry, glo - ry be

**Priests.**

Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
 Thank we, thank we, thank we, thank we our

Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
 Thank we, thank we, thank we, thank we our

di. Gra - zie, gra - zie, gra - zie, gra - zie a - gli  
 day. Thank we, thank we, thank we, thank we our

*ff stent.*

rier, vie - ni o guer-rier, vance, oh glo - rious band,	Min -	nie - ni a - gio - ir con noi, vie - ni, gle - your joy with ours, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - ni, er, vie - ni, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - ni, er, vie - ni, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - ni, er, o guer-rier, vie - ni, glorious band, hith - er,
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	- de - te, praise we, gra - zie thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	- de - te, praise we, gra - zie thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	- de - te, praise we, gra - zie thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	- de - te, praise we, gra - zie thank our

*ff stent.*

*ritenuto come prima*

vie - ni, hith - er,    vie - ni, o guer - rier, hith - er, glo - rious band,    vie - ni a gio - ir con Mingle your joy, your  
 o guer - rie - ro, glorious warriors,    vie - ni, o guer - rier, hith - er, glo - rious band,    vie - ni a gio - ir con Mingle your joy, your  
 o guer - rie - ro, glorious warriors,    vie - ni, o guer - rier, hith - er, glo - rious band,    vie - ni a gio - ir con Mingle your joy, your  
 o guer - rie - ro, glorious warriors,    vie - ni, o guer - rier, hith - er, glo - rious band,    vie - ni a gio - ir con Mingle your joy, your  
 a - gli De - i, gods and praise we,    a - gli De - i, gods and praise we,    a - gli De - i, gods and praise we,    a - gli De - i, gods and praise we,

*ff riten. come prima*

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-  
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-  
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-  
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

*ff* gra-zie a-gli Dei,  
 thank we our gods,

*ff* gra-zie a-gli Dei,  
 thank we our gods,

*ff* gra-zie a-gli Dei,  
 thank we our gods,

siam. path. Vie - ni, o guer - rie - o, vie - ni a gio - ir con  
Hith - er ad - vance, glo - rious band, Min - gle your joy with

siam. path. Vie - ni, o guer - rie - o, vie - ni a gio - ir con  
Hith - er ad - vance, glo - rious band, Min - gle your joy with

siam. path. Vie - ni, o guer - rie - o, vie - ni a gio - ir con  
Hith - er ad - vance, glo - rious band, Min - gle your joy with

Bass line

gra-zie a-gli Dei, gra-zie a-gli Dei  
thank we our gods, thank we our gods

gra-zie a-gli Dei, gra-zie a-gli Dei  
thank we our gods, thank we our gods

gra-zie a-gli Dei, gra-zie a-gli Dei  
thank we our gods, thank we our gods

Bass line

Piano accompaniment

Verdi — Aida, Act II

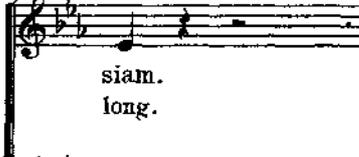
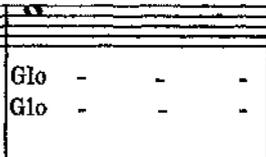
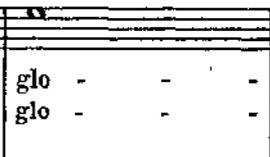
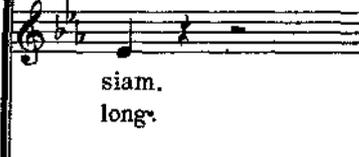
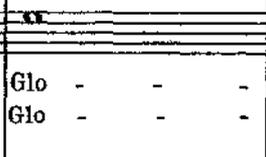
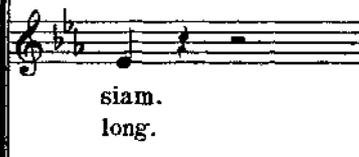
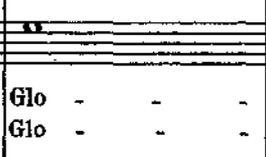
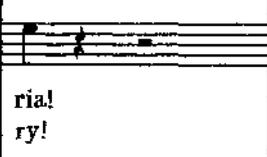
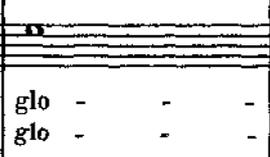
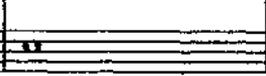
noi; sul pas-so de-gle - ro - - i i lauri, i fior\_ ver -  
 ours; Green bays and fragrant flow - ers We'll scatter their path a -

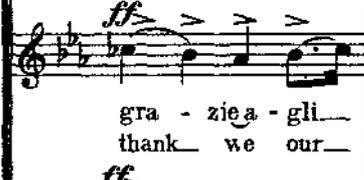
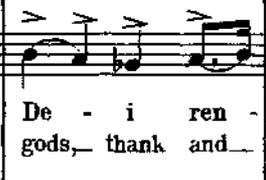
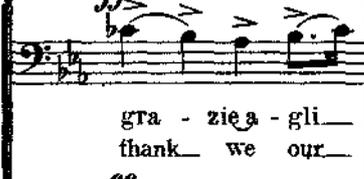
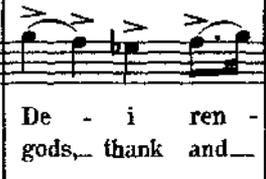
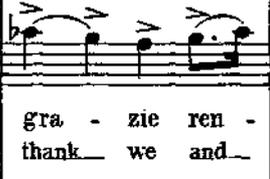
noi; sul pas-so de-gle - roi - i lauri, i fior\_ ver -  
 ours; Green bays and fragrant flow - ers Scatter their path a -

ren - de - te, grazie a - gli Dei ren - de - te,  
 and praise we, yes, thank our gods and praise we,

(Enter Radamès under a canopy carried by twelve officers.)

*Più animato.*

			
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
			
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
			
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
			

			
gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and
			
gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and
			
gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and
			

*Più animato. (♩ = 132.)*


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ria!  
ry!

glo - -  
glo - -

ria, glo - -  
ry, glo - -

ria al-l'E-git-to, glo - -  
ry to E-gypt, glo - -

de - te nel for - tu - na - to di, gra - zia a - gli  
praise we on this tri - um - phant day, thank we our

ria, glo - ria al - l'E - git - to, glo - - - - - ria, glo - - -  
 ry, glo - ry to E - gypt, glo - - - - - ry, glo - - -

ria, glo - ria al - l'E - git - to, glo - - - - - ria, glo - ria  
 ry, glo - ry to E - gypt, glo - - - - - ry, glo - ry

ria, glo - ria al - l'E - git - to, glo - - - - - ria, glo - - -  
 ry, glo - ry to E - gypt, glo - - - - - ry, glo - - -

ria, glo - ria al - l'E - git - to, glo - - - - - ria, glo - - -  
 ry, glo - ry to E - gypt, glo - - - - - ry, glo - - -

Dei, gods, gra - zia a - gli Dei, gra  
 thank we our gods, thank \_\_\_\_\_

Dei, gods, gra - zia a - gli Dei, gra  
 thank we our gods, thank \_\_\_\_\_

Dei, gods, gra - zia a - gli Dei, gra  
 thank we our gods, thank \_\_\_\_\_

Dei, gods, gra - zia a - gli Dei, gra  
 thank we our gods, thank \_\_\_\_\_

The musical score consists of two systems of vocal parts and piano accompaniment. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The second system includes four vocal staves and a piano accompaniment staff. The lyrics are in Italian and English, with the English lyrics appearing below the Italian ones. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

**System 1:**

Soprano: - - - - -  
 Alto: glo - - - - - ria, glo - ria,  
 Tenor: glo - - - - - ry, glo - ry,  
 Bass: glo - - - - -  
 Piano: - - - - -  
 Bass: - - - - -  
 Bass: - - - - -

**System 2:**

Soprano: - - - - - zie a - gli  
 Alto: - - - - - we our  
 Tenor: zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 Bass: we, thank we, thank we and praise we our  
 Piano: zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 Bass: we, thank we, thank we and praise we our  
 Bass: zie, gra - - - - - zie, gra - zie ren - de - te a - gli  
 Bass: we, thank we, thank we and praise we our

(The King descends from the throne to embrace Radamès.)

rial ry! glo - rial ry!  
rial ry! glo - rial ry!  
rial ry! glo - rial ry!  
rial ry! glo - rial ry!

*fff*

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

*fff*

*fff*